

WASHINGTON, D. C., SUNDAY, FEBRUARY 19, 1922.

DRAMA AND MUSIC SHARE THE FOOTLIGHTS OF WASHINGTON

Galsworthy Drama And an Irish Play On Week's Boards

"Greenwich Village Follies" Appear at Poli's for a Week's Engagement.

TWO dramatic offerings of almost classic stature, interspersed with a visit from the mirthful and musical "Greenwich Village Follies," is the theater outlook in Washington this week.

NATIONAL.—The Irish Players from the Abbey Theater, Dublin, in Lennox Robinson's widely discussed and applauded comedy, "The White-headed Boy," begin at the National Theater tonight for a week's engagement under the direction of Charles Dillingham.

GARRICK.—William A. Brady's presentation of John Galsworthy's play, "The Skin Game," comes to the Garrick tomorrow night. Jané Grey, the well-known American actress, will appear in the famous role of Chloe Hornblower.

POLI'S.—Many striking novelties will be found in the third annual production of the Greenwich Village Follies which will be presented at Poli's Theater tonight. This production is said to be a glittering, galloping show, a duplicate of the American Montemarte.

A MORE-THAN-USUALLY brilliant vaudeville panorama opens up in Washington this week. Singer's Midgets—30 in number—will headline the B. F. Keith bill, while the Belasco announces Alexandra Carlisle in "The Yellow Ticket," and Thelma, a mystery, sharing chief positions.

B. F. KEITH'S.—The world-famous Singer's Midgets will be the chief attraction at Keith's Theater this week, commencing tomorrow. Thirty tiny men and women, and elephants, lions, ponies and other captive and tamed animals are in the galaxy. The added attraction will be Al Herman, "The Black Laugh." Other acts include Leo Donnelly with Millicent Hanley in "Tis and Tisn't"; Sylvia Clark in songs; the Hippodrome clown, Toto; Wayne Beeman and Alma Grace in "You'll Be Surprised"; Millicent Mower in "The Spirit of Melody," and the regular house numbers.

BELASCO.—Alexandra Carlisle, recent star of "The Country Cousin," in a condensed version of "The Yellow Ticket," will be co-starred at the Belasco this afternoon, with Thelma, who offers diversion, mystery and amazement in an offering entirely new to vaudeville. The supporting bill includes Percy Wenrich, song writer, with Dolly Connolly, in new numbers and old; Carl McCullough in original stories; Regal and Moore in acrobatics; the Lunatic Bakers; Jack Horton and Mlle. La Triska in a dancing specialty; the McCormacks in a stepping act; the Shubert News Weekly and the Pithy Paragraphs.

STRAND.—The Strand for the week beginning Monday offers three headliners. The first is the musical comedy star, Grace Cameron, supported by a talented company, in a series of humorous character song impressions. The second is the musical farce, featuring Bachelor, Vert and Kramer, "Let's Go." Third in importance is Bravo, Barra and Trujillo in a Spanish Gypsy Revue. Others appearing are Al Libby, eccentric cyclist; Monti and Parte in a musical serenade, and the photodramatic offering, "Little Miss Smiles," starring Shirley Mason, supported by Gaston Glass, George Williams, Martha Franklin, Arthur Rankin and Sidney Dalbrook.

COSMOS.—William Brandell, the vaudeville producer, will present Jack West, with Clyde Kerr and company in "The Love Nest," as the big feature of this week's bill at the Cosmos. Other features will be Rolls and Royce in genuine entertainment; "Sheik of Araby," a love idyll of the Orient; Julia Keley, musical comedy star; Burke and Burke in "The Messenger Boy"; Dobbs, Clark and Dare, in "Vaudeville Remnants"; Frank Mayo in the Universal picture, "Across the Dead Line."

BURLESQUE continues to captivate its devotees with a pair of unusual and attractive offerings. The Gayety houses James E. Cooper's show, "Keep Smiling," while the Capitol offers a week's run of "The Monte Carlo Girls."

GAYETY.—James E. Cooper's "Keep Smiling" opens at the Gayety this afternoon. This season a new offering is given with "Keep Smiling," Bert Lahr and Harry Kay are co-starred. A huge surprise scene is one of the most elaborate ever presented in burlesque. There is also a wealth of music and pretty songs, uproarious costumes, and elaborate scenery. The book and melodies are by William K. Wells. Supporting Lahr and Kay are Adele Ferguson, Mercedes La Fay, Emily Dyer, the Three Jolly Bachelors, and Charles Wesson.

CAPITOL.—One of burlesque's most popular attractions, "The Monte Carlo Girls," will open a week's engagement at the Capitol Theater today. Thomas Sullivan is responsible for the production. While a few of the Monte Carlo veteran principals are members of the 1922 attraction, the cast for the most part is new. Miss Sarah Hartz, burlesque's most beautifully gowned and talented prima donna, and Arthur Lanning, generally conceded to be burlesque's most forceful straight man, are among those principals



Players on this Week's Stage

- 1—Cora D'Orsay, in "The Greenwich Village Follies," at Poli's.
- 2—Christine Hayden, in "The White-headed Boy," at the National.
- 3—Jane Grey, in "The Skin Game," at the Garrick.
- 4—Alexandra Carlisle, featured at the Belasco.
- 5—Jessie McDonald, in "The Monte Carlo Girls," at the Capitol.
- 6—Jack West, prominent in the bill at the Cosmos.
- 7—A group of Singer's Midgets, at B. F. Keith's.
- 8—Bert Lahr, in "Keep Smiling," at the Gayety.

WHAT'S WHAT IN NEW YORK.

NEW YORK, Feb. 19.—Openings this week are Irene Bordoni in "The French Doll," "The Rubicon," with Violet Heming; Mary Shaw in "Mrs. Warren's Profession," and "To the Ladies." "Captain Applejack" is the latest offspring of Sam Harris whose lexicon apparently knows neither the word "failure" nor "depression." His latest golden entry is a riotous mixture of humor, romance, adventure and thrills for only two classes of people: those under 40 and those over 40. Boys in Prince Alberts and bob-haired girls will enjoy equally with boys in corduroys and girls with coiffures the sight of Wallace Eddinger strutting around as bold Captain Applejack who plied the seven seas and feared naught, not even the stacked deck of cards which he carried himself. For sheer enjoyment the dual impersonation of routine-bored Amrose Applejack and the pirate captain stand unchallenged above anything else the present season has produced. As for this pirate character, ask him what course the ship is sailing and he is as apt as not to reply: "There's naught like good grog." Something as good as that means nothing to him outside the three mile limit. "Pins and Needles," Albert de Courville's far-famed London Gaiety revue has scored something of a success for reasons not quite comprehensible. The staging is magnificent. Tommy Mostel is an engaging comedian, Jimmy Nervo, in the last few minutes, gives a good acrobatic dance, a la Nat Nazario. Edith Gould Kelly and Harker Pinner sing and dance—the latter well.

NOTES OF THE WASHINGTON STAGE

Even the most ardent admirers of George Bernard Shaw who believe him capable of any mood may have some difficulty in conceiving that eccentric in a lachrymose condition, but that he can and has shed tears is the testimony of Maire O'Neill of the Irish Players from the Abbey Theater, Dublin, who begins a week's engagement at the National tonight in Lennox Robinson's comedy, "The White-headed Boy." To be sure, there was a woman at the bottom of it and she was Miss O'Neill herself. She tells it in this manner: "Many of George Bernard Shaw's plays had their premiere at the Abbey Theater, and I have played in a number of them. In this way I early became acquainted with him and have counted him among my sincere friends for years. "A few seasons ago at a theater in London, I appeared in the role of 'The Woman' in Mr. Shaw's 'Blanco Posnet.' He was in the audience one night, and I soon became aware he was following my work closely. At the end of the performance, he made his way back stage and to my dressing room, the door of which he saluted with a mighty thump. "I greeted him with some surprise, for it is unusual for Mr. Shaw to come back at any time except at rehearsals, and was still further amazed to find him staring at me curiously—staring at me possibly as an entomologist might stare at a new and unaccounted for bug. "Is there anything wrong?" I asked. "Not with you, but possibly with me," he answered whimsically. "I was out in front tonight. "I saw you," I said, rather alarmed by his manner. "Did something happen to disturb you?" "Something did," he retorted, frowning prodigiously. "Young woman, you made me cry. "And with that he marched away as abruptly as he had come, leaving me gasping at a tribute so unusual from George Bernard Shaw. "Hachmannoff, the pianist, will be heard in recital at the National Theater Tuesday afternoon, February 28, at 4:30 o'clock, under the management of Mrs. Wilson-Greene.

Current Amusements At a Glance.

National.—The Irish Players in "The White-headed Boy." Poli's.—"The Greenwich Village Follies." Garrick.—Galsworthy's "The Skin Game," with Jane Grey. B. F. Keith's.—Vaudeville, Belasco.—Vaudeville, Cosmos.—Vaudeville and pictures. Strand.—Vaudeville and pictures. Gayety.—"Keep Smiling." Capitol.—"The Monte Carlo Girls." Palace.—Viola Dana in person and in "The Fourteenth Lover." Metropolitan.—Norma Talmadge in "Love's Redemption." Rialto.—Betty Compton in "The Law and the Woman." Columbia.—"The Four Horsemen of the Apocalypse." Crandall's.—Jackie Coogan in "My Boy." Singer's Midgets, who appear this week at B. F. Keith's, are, in spite of their size, an able and talented group of citizens, some of whom have attained a considerable measure of distinction. Carl Florian, the leading man of the troupe, for example, is a graduate of the Conservatory of Music in Vienna, and plays six instruments. Vincent Tarabula speaks several languages, and "Hercules" Vaschek, the strong man of the organization, is a member of the bar in his native land. There are thirty midgets in the troupe, all told, and they represent nine different nationalities. They range in age from 18 to 45 years, in height from 28 to 39 inches and in weight from 25 to 60 pounds. There are six women and twenty-four men in the company, and they are all unmarried. It is explained that they all know each other too well. As to complexion, there are fourteen blondes, fifteen brunettes and one red-head. The midgets carry with them a good-sized menagerie, for each one has a dog, and there are twenty-seven ponies and three elephants.

Shaw's Stage Vogue 27 Years Old.

When one stops to think of it, Shaw's reign in the English-speaking theater has been remarkable. On February 27 the New York Theater Guild will begin producing his latest play, "Back to Methuselah," a play so long that it has to be acted in three sections, each one being played for a week at a time. It is the longest play ever produced in the theater, three weeks consecutively to see the whole play. On April 2, 1895, Richard Mansfield opened the refurbished Garrick Theater with "Arms and the Man." He had, however, produced this play the previous autumn, at the old Herald Square Theater. Thus something over twenty-seven years have elapsed since the first Shaw play was mounted in America.